



NEW-YEAR'S NIGHT—THE LAST CALLER.—(DRAWN BY J. H. BROWN.)

W. H. Derrance

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 4.]

NEW YORK, SATURDAY, JANUARY 22, 1870.

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equal setting, worked in point d'arête, and underlaid with colored ribbon, as shown by the illustration.

Child's Lince Fraise, Figs. 1 and 2.

Born these pieces are of fine linen. For making the fraise, Fig. 1, take a piece of linen three-fifths inches long and six inches and three-quarters wide. Ornament this with cross rows of herring-bone stitch as each apart, which are worked with varying color when thread; making the ends and the sides on which the herring-bone stitch was begun, and work the scallop in button-hole stitch in such a manner that one row of the herring-bone stitch shall come over each scallop. Do not work the button-hole stitch too freely. Crochet in each stitch, with fine thread, a piece round as follows: In the next three button-hole stitch loops alternately 3 sc. (single cross), 1 point (this is composed of 2 ch. each), 1 point (in the first of these); with the point pass over two button-hole stitch loops. Lay the other side of the collar in (to complete a third of an inch wide, in such a manner that the rows of herring-bone stitch shall come in the middle of each piece, and that every two pieces are divided by a very narrow space. Bind the collar with a strip of linen, which must be worked in herring-bone stitch and finished off on the ends with a button and button-hole stitch loop for fastening.

Fig. 1.—SETTED STUART FRAISE.

Fig. 1.—LACE AND NEEDLE-WORK CUFF.

For the collar, Fig. 2, take a strip of linen thirty inches long and six inches and a half wide, and work the ends and one side in a straight line in button-hole stitch, with the stitches a very little way apart, and each an eighth of an inch deep. Then crochet the edging on the outer edge as follows: 1st round.—In each button-hole stitch loop on the edge 1 do. (double crochet), after 5 ch. do. 1 ch. 2d round.—In the 5th ch. of the former round 2 sc. (about twelve rounds), separated by 5 ch. do. on the following ch. 3d round.—In every chain-stitch scallop of the former round 2 sc. Lay the upper side of the collar in place, turned in one direction on each side from the middle. From the edge of the points with a button-hole stitch round, passing the needle through all the layers of the material. Two-fifths of an inch before this work the collar in herring-bone stitch, so that this edge shall form a sort of binding two-fifths of an inch wide. Finish the upper edge with a round crocheted as follows: a in each button-hole stitch loop on the outer edge 1 do., after each do. 1 point composed of 4 ch. and a slip-stitch in the line of them. Repeat from a.



Fig. 1.—BLACK SATIN CRAVAT WITH EYE TRIMMINGS.

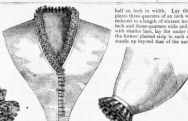
Inches long and four and a half inches wide, opened off all only three inches and a half wide on each end. It is then hemmed on the side with a narrow lace, and trimmed with Mocha hair.



Fig. 2.—CUT FOR BLACK SATIN CRAVAT.



QUARTER OF TAPESTRY DESIGN FOR CUSHIONS, COVERS, ETC.



COLLAR WITH STUART FRAISE.



Fig. 1.—CHILD'S LINCE FRAISE.



STUART FRAISE OF MOCHA AND LACE.



Fig. 2.—CHILD'S LINCE FRAISE.



Fig. 1.—SETTED STUART FRAISE.



Fig. 2.—LEAF FOR LACE AND NEEDLE-WORK CUFF.



MOCHA AND LACE CUFF.

Tulle Sleeve for Dresses with Open Sleeves.

Thin tulle sleeve is finished on the bottom with two tulle puffs, each three inches and a half wide, and a tulle puff. The latter is five inches wide, sloped to two inches wide on the ends. The edge of the tulle is trimmed with two gathered pieces of Valenciennes edging each on each side, with the straight edges inward together, thus forming a ruffle. In the centre of which is sewed velvet ribbon a fifth of an inch wide; the same made by sewing the ruffle on the puff is covered in a piece of the same velvet ribbon. Cut the sleeve from Supplement No. VII, Fig. 25, *Harper's Bazar*, Vol. III, No. 2.

Moulin and Lace Cuff.

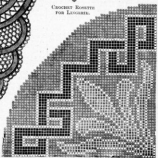
This cuff consists of a strip of moulin two inches wide and 25 inches long, and another three-quarters of an



BLACK SATIN BOW.

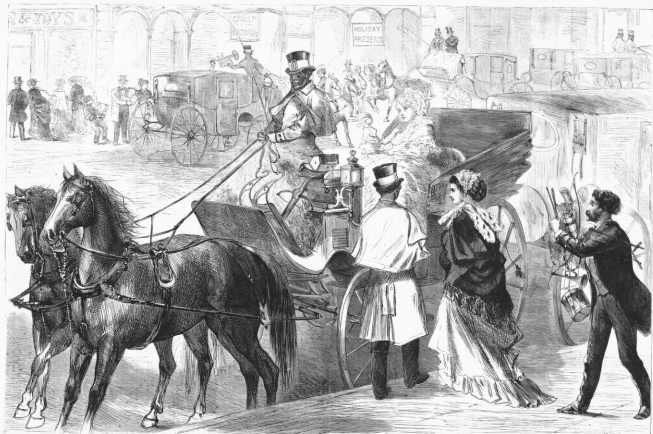


CROCHET BONNET FOR LACEWORK.



QUARTER OF TAPESTRY DESIGN FOR CUSHIONS, COVERS, ETC.

SECTION OF LACE SWAGS IN POINT LACE EMBROIDERY.



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SHOPPING IN BROADWAY.—(SKETCHED BY THOMAS WORTH.)

Original from
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PREPARING FOR CONQUEST.

"This old-world hospitality—in free—in trust—so liberal in its unpretending simplicity—proffered so heartily in times of trouble as in times of joy—so profuse and unobtrusive, before ever the stranger had said his name or surname—such De Bonham with a sort of delightful wonder, he named himself, however, by declaring his intention of remaining in London by the night train; whereupon the Miss Bonham retired, leaving him with their uncle.

"I ought to begin," he said, "by introducing myself. My name is De Bonham."

"Not one of the old De Bonhams of this place?"

"Yes—I am a descendant."

"Really, Sir? Well, now, I thought there wasn't one of those old De Bonhams left."

"I was down here one day the summer before last," continued the young man. "Your brother took me all over the ruins. I think you said the late Sir Bonham was your brother?"

"Yes, Sir. Matthew Bonham was my elder brother. I am Mark Bonham, at your service."

"And my child is coming in second time," De Bonham went on, "was to learn whether Mr. Bonham would be inclined to part from the property."

"To part from it?" asked Mr. Mark. "Do you mean—to sell it?"

"Yes. To sell it."

"Humph! And the purchase?"

"Humph!"

Mr. Mark Bonham folded in his chair and stared hard at the few, but De Bonham detected a gleam of satisfaction on his face.

"May I speak to you on this subject, regarding you as your brother's representative?" asked De Bonham.

"Certainly. I am Matthew Bonham's representative. I am one of his trustees and executor, and the guardian of his girls."

De Bonham then proceeded to explain how, being a descendant of the old proprietary family, he had long desired to buy up the earth and adjoining lands; but that it had not hitherto been in his power to come forward with any proposal to that effect. Being now, however, in a position to offer any reasonable terms of purchase, and being, moreover, on the point of leaving England, he was anxious to learn whether such proposals were likely to meet with a favorable reception from the present owners.

Meanwhile Mr. Mark Bonham's countenance went on brightening and expanding, and when De Bonham paused for a reply he looked up and smiled. He said at once that he would be glad to do any of his place, if, by disposing of it, he could do service to his niece. That they should ever get to live there alone was impossible. That the house should continue to be valued for their benefit was difficult and undesirable. To let it



"HUSH! SHE SAID, 'I WILL NOT HEAR A WORD AGAINST HIM.'"

was what had been proposed; but even to letting it—considering that the proprietors were three young girls, kindly, perhaps, to marry and have divided interests—there were many objections. Not the least of these objections lay in the fact that he, Mr. Mark Bonham, was himself a successful manufacturer at Birmingham, wholly ignorant of agricultural matters, and incapable, so far as his own personal knowledge was concerned, of exercising any kind of general supervision over farm property. To sell the estate "right out," as he expressed it, would, in fact, be a considerable risk to his own mind, and

would also, he did not doubt, be satisfactory to the young ladies themselves. He then went on to say that he had spent the previous evening in looking through some of "poor Matthew's" books and papers; and that, although his brother seemed to have purchased the property at a moderate valuation, he had (according to certain statements left in his own handwriting) found the land in an impoverished condition. Hence large sums of money had since then been expended upon surface-drainage, gates, and the like; all of which would have to be considered in the price paid by the next buyer.

Then, in discussion and deliberation, the morning went by; and at one o'clock De Bonham closed the pleasant hospitality of the farm-house table. The Miss Bonham (not even in his retirement unaided) of the good-looking stranger) expressed in three long sobs and gasps, and were not a little flattered to find that their guest was a De Bonham of the ancient De Bonham line. Had they not, for their own amusement and pleasure, rummaged the old coffers and dipped into the old family records, till, as their father once said, he had made "regular antiquaries" of them? And were they not as well informed about the glories, achievements, and alliances of those landless and rootless barons on parading in Bonhampton Church as if they—Emma, Isabella, and Matilda—were not Bonhams, but daughters De Bonham "of old ilk"? All this they knew; and profound in proportion was their reverence for the name and race.

"His uncle he was here a year and a half ago," said Miss Emma that night, after the visitor was gone. "I remember it well. We never saw him; and poor dear father was so vexed that he wouldn't come in to us."

"Yes; and father said he wasn't a bit of a gentleman!" exclaimed Bella. "But he's a most perfect gentleman—quite a Polton or an Ernest Markham!"

"It's my belief that he's heir to the title," said Matilda, the youngest of the three.

But at this the others only laughed. Matilda, they said, was so romantic—Matilda was always dreaming of horses in disguise.

"Horse or no horse," said Miss Bonham, "he looks dreadfully delicate. I'm sure he's not strong enough to be trudging again all night in the rain."

Some three days later, however, there came to Bonhampton Castle a square-shaped business letter, written on Bath post-paper in a clear, unassuming hand—a letter purporting to come from an eminent legal firm in the City, whereby it was set forth that, acting in the interests of their clients, Lord De Bonham, Moses Balfour and Black would have the honor to send their letter partner to Monmouth on a certain day, there to meet and confer with the solicitors and executors of the late Matthew Bonham, Esquire, respecting the sale and purchase of such portion of the Bonhampton estates as had passed into the hands of the said Matthew Bonham, and also to inspect the title-deeds of the same.

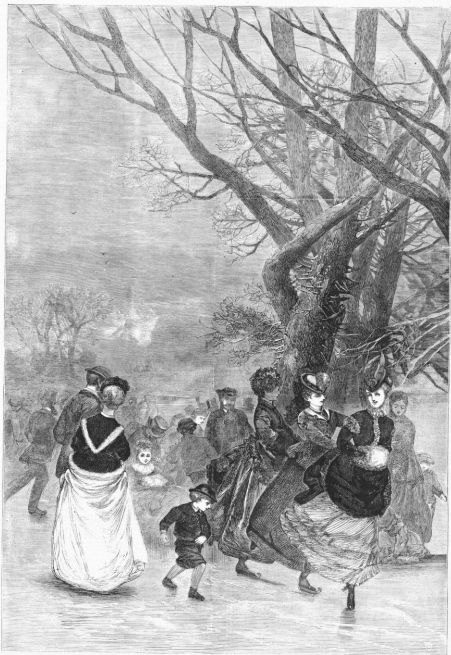
"These new!" exclaimed Miss Matilda, triumphantly. "didn't I say he was a lord?"

But the eldest Miss Bonham only clasped her hands, and said:

"Oh, good gracious! And to think that he had only a mere title of peer and a pair of children, and not even the best dinner-service on the table!"



THE COURT OF THE EMPRESS OF THE FRENCH.—[See Page 58.]



HARPER'S BAZAR.

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Entered according to Act of Congress, in the Year 1869, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

Ball and Evening Coiffures.

Fig. 1.—The front hair is slightly waved and rolled back, and arranged in puffs with the back hair, the puffs being separated by two rows of puffs, which also encircle the crown of the head.

Fig. 2.—A trailing spray of pink roses is set on the right side of the head. The front hair is waved and rolled back over a crown. The chignon is composed of three-stranded braids.

Fig. 3.—The chignon is made of curls of different lengths, falling over a crown, and encircled with a three-strand braid. The front hair is waved, and brushed back straight from the forehead.

Fig. 4.—Coiffure for young girl. The front hair is waved and brushed back from the forehead. The back hair is arranged in a three-strand braid chignon. A tuck of white and blue feathers, and a white feather aigrette with an aigrette of puffs in the center, is worn over the brow.

Fig. 5.—The front hair is closely waved and brushed back from the forehead. A small bunch of maroon blossoms and leaves is set on the back and trails at the side. The back hair is worn in chignon braid.

Fig. 6.—A bow of blue gros grain ribbon with a pearl agate in the center is set over the waved front hair, which is parted, the upper half being brushed straight back, and the lower half brushed upward. The hair is fastened in a handsome braid of Marlborough, which passes under the hair at the side, and is fastened under the lowest chignon. A long red tassel on each side.

Fig. 7.—All the hair is arranged in loose lengthening puffs, and encircled with a trailing spray of ivy leaves and red berries.

Fig. 8.—Coiffure of pink roses arranged in a diadem on a band of pink satin ribbon. The ribbon passes under the chignon, and is fastened together on the back with a spray of roses. The front hair is waved and brushed upward, and the chignon is composed of three-strand chignon braid.

SHARRY GENTILITY.

THERE is an old Spanish proverb which says: "A true gentleman would prefer you to patched clothes." It is to be feared that there are some of that kind of aristocracy even in this republican country.

The general tendency of American men as well as women is to continue. We are all too eager to violate our claims to equality by an assertion of it through some external manifestation; and thus every one will wear silk or broadcloth, but he or she might possibly endanger his or her social position. To the same cause may be attributed that awkwardness of living and expense which prevails more in this than in any other country. We must have a house as big as that of our neighbor, furniture as fine as his, as many servants as he, and every other visible sign of the social prosperity they are supposed to indicate. His may count thousands of dollars for our hundreds, and pay the cost of his luxuries living with no more effort than is necessary to sign his name to a check, while

we can meet the expense only by a strain which grieves to the utmost our credit and strength. We, however, persist in the foolish competition to the fatal end, while, in the mean time, we endorse the self-imposed agony of the stupor of coming ruin.

In case of fancy of dress, however imprudent it may be to the special function—namely, to say social position—of the wearer, it is often argued that it is an indication of an aspiration for better things, and should be encouraged. If a money-crank spends half of his income on wages in a fine suit, to be full when she has but every other Sunday suit, rain or shine, before a dress which has withstood for years of week-days the workings of a red-hot range of audacity, coal, we must remember, contrary to all laws of things, that her with a "God-speed" on her journey of progress.

A taste for fine things may possibly indicate the desire for social advancement, but the indulgence in them is by no means the surest way of reaching it. In regard to them, as well as other means of personal display,

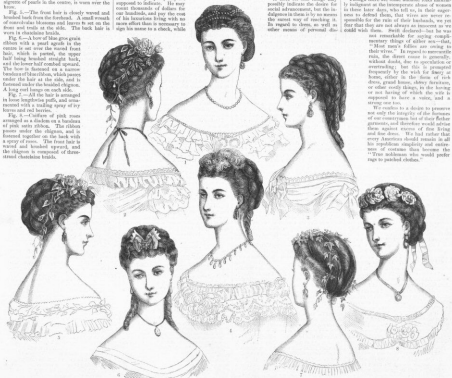
it would be well if we could get rid of the vulgar idea of its importance. The real test, not, it is only a proof of the probability of worth of the man, and certainly does not denote his social position or otherwise, unless the possession of so much money or the willingness to spend it in such a way is to be esteemed a virtue. It is, however, a fact, particularly in dress, that the simplest and cheapest articles are more easily made conformable to the principles of good taste.

There is this obvious result of a common inclination in an excess of fancy, either of dress or living—that good taste must necessarily be frequently offended. There will be contrasts of splendor and meanness, shabbiness and gentility, and a loss of that harmony of living which can only come from an harmonious subjection of style to means.

Though there are some amiable folks naturally indulgent in the immoderate abuse of women in these latter days, who tell us, in their sagacity to defend them, that wives are never responsible for the ruin of their husbands, we yet fear that they are not always as innocent as we could wish them. Such delusion—but he was

not responsible for saying complimentary things of either sex—that, "Most men's follies are owing to their wives." It is argued to no purpose that, the dress code is generally without doubt, due to speculation and overreaching; but this is prompted frequently by the wish for fancy as home, either in the form of looking or not having of which the wife is supposed to have a voice, and a strong one too.

We confess to a desire to preserve not only the integrity of the business of our countrymen but of their better garments, and therefore would advise them against excess of fine living and fine dress. We had rather that every American should remain in all his republican simplicity and order, than of course then become the "True noblemen who would prefer tape to patched clothes."



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BALL AND EVENING COIFFURES.

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Infant's Rib with Crochet Edging.

Take six in. of double needle with single strands of coarse knitting cotton attached in, as shown by the illustration. Fig. 20, Supplement, gives the pattern of half the rib. Then the edges of the material together on the neck, and bind the



Fig. 3.—BLACK VELVET COLLAR.—TOP.
For pattern and description see Supplement, No. XXX, Fig. 46.



Fig. 3.—BLACK VELVET COLLAR.—BOTTOM.
For pattern and description see Supplement, No. XXX, Fig. 46.



Fig. 3.—Black Velvet Collar.—Detail.
For pattern and description see Supplement, No. XXX, Fig. 46.

Fig. 1.—Rib with Crochet Edging for Child's Collar.
For pattern and description see Supplement, No. XXX, Fig. 46.

off the edge with a strip of muslin an inch wide, with strands of the cotton twisted in. The strips extend seven inches and a half beyond the ends of the shoulders; the ends of the strips are furnished with button-holes, by means of which they are fastened on a baby, which is made of muslin with cord stitched in, and is fastened with a button and button-hole. Press this belt to the bottom of the front panel. Edge the neck of the rib with narrow, and the remaining edges with wide gathered, crocheted edging. Work the wide two-buttoner toward each end and then it is in the middle.

Trimmings for Ball and Evening Dresses.

Two trimmings here given are intended for white or colored dresses of light material, such as muslin, silk, tulle, crepe, guano, etc.

Fig. 1.—This trimming is of pink tulle, pinned on the edges, and arranged on a foundation of white tulle. It consists of two downward and up, each three inches wide, and arranged in these bon-plants each two-

SHAWL FRINGE.
For description see Supplement, No. XXX.

wide; each of these reflex covers the seam made by setting in the preceding one. After every twelve inches square these reflexes are ornamented with a diamond blue strip of tulle two inches wide, which is edged with narrow blonde lace, and sewed diagonally over the plants. Above this are a further five inches wide arranged in bon-plants an inch wide and a quarter of an inch apart; load this with a double bon-planted reflex an inch and a half wide.

Fig. 2.—This trimming is of green and white tulle and white blonde lace two inches and a half wide, and is arranged on a foundation of white tulle. Trim the under edge with a pinked fringe of green tulle six inches wide, which is laid in bon-plants an inch wide with a fifth of an inch space between. The strip which forms the fringe is con-



WHITE SATIN AND FOX FUR TRIMMING.

For pattern and description see Supplement, No. XXV, Figs. 37 and 38.



BLACK SATIN AND FOX FUR TRIMMING.

For pattern and description see Supplement, No. XXV, Figs. 37 and 38.

inches of an inch wide. The second of these reflexes lay half way over the first reflex. Two small circles are turned upward, as shown by the illustration. Between these is set a ruffle, which consists of a strip of the material two inches and a half wide, and arranged in thirdly

CROCHET COLLAR.—BIRD CHIFFON.

For pattern and description see Supplement, No. X, Fig. 35. (The description will follow in the next Supplement Number.)

erect plainly with blonde lace, beginning two inches from the upper edge, and extending nearly to the under edge. A third of an inch above the fringe on a green tulle four inches wide (the strip of stuff designed for this must be four inches wide). Finish each edge

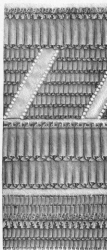


FIG. 1.

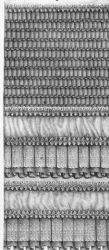


FIG. 2.

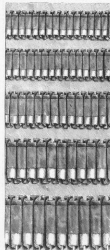


FIG. 3.

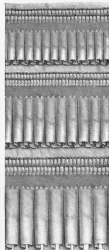


FIG. 4.

of the puff with a double horizontal ruffle of white tulle two inches wide. An inch above this repeat the same arrangement; after this follow ten ruffles, each two inches and a quarter wide, and made of a strip of green tulle pointed on the under edge and arranged in long-pointed two-thirds of an inch wide, with a fifth of an inch space between. Each ruffle heads the preceding one, and the last is headed with a white ruffle an inch and a half wide.

Fig. 2.—This trimming is made of blue and white tulle on a foundation of white tulle. It consists of five ruffles of double material, each separated from the next by an inch and a half space. Each ruffle is made of a white and a narrow blue strip. Both strips are picked on outside, and laid with the upper edges together. With a quarter of an inch space between arrange the strips in long-points an inch wide, in such a manner that the upper edge shall form a band. The under ruffle is seven inches wide including the band, which is an inch wide, each succeeding ruffle is three-quarters of an inch narrower, and the bands are narrower in proportion.

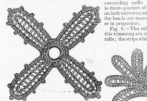


Fig. 2.—The ruffles of this trimming are of white tulle; the strips which cover

Fig. 2.—CHERRY PUFFER FOR IRISH GIPSY COLLAR.—ENLARGED.



Fig. 1.—BLACK GRASS GRAIN CRAVAT.

the places where the narrow upward ruffles are set on are of double pink width. The lower double consists of a strip seven inches wide, picked on the under edge, and laid in close long-points an inch and a quarter wide. An inch and a half above the wide double set on the two narrow ruffles, each of which is an inch and a half wide, and is picked on the under edge, and laid in close long-points a third of an inch wide. The under one of the two upward ruffles heads the upper one. The flanges and the next upward ruffle are covered with the pink strip two inches and a quarter wide, which is aligned on both sides with narrow flange insertion. With an inch and a half space between repeat this arrangement twice; the following double is five inches and a half wide, and the upper one four inches wide, while the pink strip and upward ruffles are narrower in proportion.

Fig. 4.—CHERRY PUFFER FOR IRISH GIPSY COLLAR.—ENLARGED.



Fig. 4.—BROWN AND BLACK STRIPED SATIN CRAVAT FOR TURNED-DOWN COLLAR.

For pattern see Supplement, No. 3, Fig. 28.



Fig. 1.—PINKING WITH HOOD (NORTHERN-DEAL) FOR YOUNG GIRL.—BACK. For pattern and description see Supplement, No. 1, Figs. 1 and 2.

Fig. 1.—CHERRY IRISH GIPSY COLLAR.

For pattern see Supplement, No. 3, Fig. 28. The description will follow in the next Supplement Number.



Fig. 4.—BROWN AND WHITE STRIPED GRASS GRAIN CRAVAT.



Fig. 5.—CHERRY PUFFER FOR IRISH GIPSY COLLAR.—ENLARGED.



grass grain, each loop of which is an inch and a half in length and width, with the ends three inches and a half long and four inches and a half wide, pointed as shown by the illustration, and headed one inch wide.

Fig. 2.—BROWN GRASS GRAIN CRAVAT. For this cravat also make a banding an inch wide of double brown grass grain and stiff muslin, and fasten on one end of this the foundation for the bow; this foundation is made of patterned and grass grain an inch long and three-quarters of an inch wide, and is finished underneath with a thin band, on which the other narrow end of the band is fastened by means of a covered eye. Make the ends of double grass grain in the manner shown by the illustration. The loops are each two inches and a half in length and width, while the ends, on the under edge of which is woven a white strip, are each four inches long and five inches wide. The ends are tacked out on the bottom, and headed on the side; on the upper ends the outer edges are laid back in such a manner that they come together, after which they are each laid in a box plait.

Fig. 5.—BROWN AND BLACK STRIPED SATIN CRAVAT. For the foundation of this cravat, which is



Fig. 5.—CHERRY IRISH GIPSY COLLAR.—ENLARGED.



Fig. 3.—CHERRY PUFFER FOR IRISH GIPSY COLLAR.—ENLARGED.



Fig. 3.—BROWN GRASS GRAIN CRAVAT.



Fig. 3.—BLACK GRASS GRAIN CRAVAT FOR TURNED-DOWN COLLAR.

For pattern see Supplement, No. 3, Fig. 28.



Fig. 5.—CHERRY PUFFER FOR IRISH GIPSY COLLAR.—ENLARGED.



Fig. 3.—PINKING WITH HOOD (NORTHERN-DEAL) FOR YOUNG GIRL.—FRONT. For pattern and description see Supplement, No. 1, Figs. 1 and 2.





Fig. 1—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."

Fig. 2—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."

Fig. 3—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."

Fig. 4—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."

MADE IN NEW YORK.



Fig. 5—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."

Fig. 6—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."

Fig. 7—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."

Fig. 8—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."



Fig. 9—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."

Fig. 10—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."



Fig. 11—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."

Fig. 12—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."

Fig. 13—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."

Fig. 14—Evening Dress, Black Silk.
Bustle, White Satin.
By "THE NEW YORKER."

Two Cuffures of Ribbon and Flowers, Figs. 1 and 2.

Fig. 1.—CUFFURE OF BLACK RIBBON AND FLOWERS. This cuffure consists of a band of double foundation three-quarters of an inch wide and eleven inches long, which is cuffed with wire and wound diagonally with blue ribbon an inch and three-quarters wide; this ribbon encloses twenty-eight turns from each end of the band, forming ends which are fastened together with a hair and such as the diameter of seven inches from the ends of the band. On the left of the band is a hair formed of matched ends of ribbon of graduated length, interwoven with a white rose, rose-buds, and leaves.

Fig. 2.—CUFFURE OF BLACK GRASS GRASS RIBBON, LACE, AND FLOWERS. This cuffure consists of six loops of green grass ribbon two inches long and a half wide and three inches long, which are arranged on a foundation of double-stuff lace an inch and a half square in such a manner that four of the loops shall be toward one side and three toward the other. These are covered with a ribbon knit, and finished with a row of black lace. Two pieces of ribbon, each twenty-five inches long, are wound under the lace; then taken from the place

BIBES OF BLOOMER AND FINE SATIN.

For pattern and description see Supplement, No. VI, Figs. 10 and 11.

Fig. 1.—CUFFURE OF BLACK RIBBON AND FLOWERS.

back and fronts together from 23 to 34, and join these according to the corresponding figures with lace shoulder-pieces, which are finished on the under edge with lace insertion underlaid with silk, and edged with narrow lace. Place the bottom of the fronts, x on o, and bind the waist between the double material of a muslin belt binding an inch wide. For the shawl pads take a straight strip of muslin 21 inches long and three inches wide in the middle, being shaped on both sides till only half this width on the ends. Having sewed together the ends of the piece, gather the wider edge with an over seam. If only twelve inches wide, and sew on first the lace insertion underlaid with ribbon, and then the muslin-work insertion, which is finished on the edge with narrow lace. Gather the top of the shawl, is corresponded to the width of the arm-hole, which must previously have been corded, and sew it in. Gather the wide lace and sew it on the shoulders in close mitres. Put a single loop of blue ribbon between each shoulder, and finish the top of each shoulder and the front with a row of ribbon. For each of the front tabs take a strip of muslin five inches long and two inches and a half wide, which, if the shawl is arranged in place a fifth of an inch wide, and is shaped off all only an inch wide on the upper end.

Fig. 2.—CUFFURE OF BLACK RIBBON, LACE, AND FLOWERS.

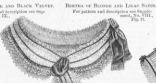
For pattern and description see Supplement, No. VI, Figs. 10 and 11.

BIBES OF BLOOMER AND BLACK VELVET.

For pattern and description see Supplement, No. IX, Fig. 10.

BIBES OF BLOOMER AND LIGHT SATIN.

For pattern and description see Supplement, No. X, Fig. 10.



LOW BLOOMER WAIST OF MUSLIN, TRIMMED WITH LACE AND LACE-TRIMMED WITH LACE. For pattern and description see Supplement, No. XII, Figs. 10-15.

Fig. 1.—TRIMMING FOR FRONT BLOOMER.

Fig. 2.—TRIMMING FOR FRONT BLOOMER.

Fig. 3.—TRIMMING FOR FRONT BLOOMER.

Fig. 4.—TRIMMING FOR FRONT BLOOMER.

Fig. 5.—TRIMMING FOR FRONT BLOOMER.

Fig. 6.—TRIMMING FOR FRONT BLOOMER.

Fig. 7.—TRIMMING FOR FRONT BLOOMER.

Fig. 8.—TRIMMING FOR FRONT BLOOMER.

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Fig. 194.—TRIMMING FOR FRONT BLOOMER.

Fig. 195.—TRIMMING FOR FRONT BLOOMER.

WOMAN IN 1870.



WOMAN IN 1870.—A SAD YELLO.
 "Oh, Mr. Deane, Mr. Deane! I'm very much afraid that you are a
 Tragic Person."
 (And it was so good his answering her in his second word of honor
 that he wept.)



WOMAN IN 1870.
 Mangrove Tails are the latest Whistle among Fashionable Young Ladies. Those of Fine Color and Gray are the most in vogue—the Mangrove being subdued and in Colors in the Ocean.
 (Pleasing effect of the same.)

FACETIE.

Why is a successful comic actor within a school-master full of hypocrisy?—Because the one makes a far more show, and the other makes a great money race.

What article of jewelry gave you in aid of an inevitable instant of an island in the Med Sea?—A Million more.

A difficult lover went to the town clerk to request him to publish the banns of matrimony, and finding him at work alone in the middle of a snowy field, asked him to stop while a moment, as he had something particular for his private ear.

"I'll be round this way in a minute," as the proud head said in the prediction.

Shawyer, my Yarn.—The last gentleman by a young lady's thoughts is generally the first as well!

The case Chicago versus Richardson.—Chapel.

Profratern Profraternally.—"But, which is the quick way for me to get to the Eastern night?"

Amusement.—Nonsense.—"But."

A fashionable Profratern.—Ladies should never indulge in anticipation, for we all know how objectionable a woman is who looks forward.

It is foolish to tell a real dream, but it is conventional to pretend one if you want to appear any body, as nobody can prove that you didn't have it.

What bird is that which it is absolutely necessary that we should have at dinner, and yet need not be cooked nor served up?—A creature.

An old lady, gazing with astonishment upon an elegant in a newspaper, asked the keeper, "What kind of a bird is that eating hair with his tail?"

Baldness are aristocratic.—They touch every man to know his own baldness, and to stop there.

They are a narrow-minded people who look with contempt upon prominent singers because their principal business is to sing.



WOMAN IN 1870.—THE CONSULTATION.
 "Poor fellow! his Pulse is very low. One of our most Watch with him through the Night; the Nurse can never be trusted." (Medicine rather than Life.)



WOMAN IN 1870.—THE NEW LAW COURTS—AT LAST!

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UNIVERSITY OF MICHIGAN

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 6.]

NEW YORK, SATURDAY, FEBRUARY 5, 1870.

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IN MISCHIEF.

THREE to the instincts of his race, this handsome French junior pup is indubitably a mischief. He has outwitted his mistress's flirtations, and sits among the ruins, a self-complacent jargonist, with a rose in his mouth.

From the floor light in his eyes and the set expression of his under jaw, he means to guard against all aggressions with as much pertinacity as great knight of old guard—his lady's glove. Whether the beautiful picture his master will win him pardon for the destruction that has called it forth remains to be seen; but his master deigns not only to give him a find favor to his eyes, even when they are in mischief.

BEFORE THE DOCTOR.

FOREIGN BODIES.

CHILDREN, like dogs, have the mischievous habit of making off with small articles of value—now kind within their reach, and converting them in the most innocuous places. The bird, however, shews a superior wit in not turning its own body, as the child does, into a prospect for these eating goods. The various cruelties in which the human structure is made to be regarded by the offspring of rational man as a necessary drawback for the reception of the general engravings of the household.

The nose being in an easily accessible position, is a favorite place of deposit with the child, and it is occasionally made to contain as miscellaneous an assortment of articles as a school-boy's pocket. A set of mamma's diamonds being mysteriously disappeared, a search was commenced from cellar to garret; each owner's trunk, bureau, and person thoroughly sifted, and every one of the household in turn more or less suspected and examined—except, of course, the baby—when all was vain. The dame had finally succeeded herself to the loss, when one day, the innocent two-year old being carefully seized with a consulting fit of unusual vigor, mamma had the satisfaction of recovering her lost diamonds in her favorite pocket-handkerchief.

Such is the peculiar structure of the nose that any foreign body introduced into it can not go

far, and the idea that it may smother the brain by this way is a vulgar and erroneous one. It, however, must be removed, for if left it may give rise to inflammation, and perhaps serious permanent disease of the part. If a body, whatever it may be—a pen, bone, button, or what not—has been thrust up the nose, take a look at

nasal containing the foreign body, which will then probably be driven out with the least of effort.

After the nose the ear is the child's favorite hiding-place, and it becomes frequently necessary to empty it of its accidental contents. This is ordinarily done without much difficulty, as

by an instrument sharp enough to pierce it; if hard, by the ordinary syringe attached to the reservoir found in most apothecaries. If these means fail, take a common syringe, and first inject into the passage a little warm oil, and, subsequently, some water, with sufficient force to drive it behind the object, which will probably be floated out on the surface.

As we are constantly picking free with our nostrils, and using them for purposes never intended by Nature, it is not surprising that all of us, both young and old, occasionally suffer the consequences of our reckless indiscretions. Fish bones and pins frequently slip through the lips and stick in the palate behind. They are easily removed by a pair of pliers or even the fingers. As children will not open their mouths voluntarily for such an operation, it is necessary to force them to do so by pinching their noses. When once opened the operator is master of the situation, and can as readily act in the case of a child as of a grown-up person.

When the foreign object fairly descends into the gullet, and there remains, it is better to make no effort to extract it, but to drive it downward by means of plentiful draughts of drink, or frequent swallowings of some soft or half liquid food, as bread or thickened soup. If the swallow should ever immediately occur a heavy meal, it may be well, perhaps, to slide the poison with a finger, and thus try the effect of vomiting.

Though we do not advise any such voluntary act of the power of endurance of the stomach as swallowing terebinth, yet there are facts to prove that it has occasionally passed triumphantly through some serious trials. Josephus records that the inhabitants of Jerusalem swallowed all their gold and precious stones, to conceal these from their cruel enemies. The famous history diamond of the French crown, mentioned as it is, was swallowed by its guardian when the body was opened two days after the death of the bearer, the diamond was saluted, but he does not say how it effected the last moments of the heroic swallower. It is really astonishing when the human stomach, as well as that of the fabled catfish, will swallow. If, however, a child should have introduced in a fit of



IN MISCHIEF.

try to pass it gently behind, and then draw it out. If the object is not within easy reach, do not persist in the use of your instrument, for you may push it back into the throat, but resort to this simple and effective process: Apply a few grains of snuff to the nostrilled nostril, and then press upon it with your finger, so that the child may sneeze with all its force through the single

the foreign body can not come very far, for the passage the interior of the ear is closed by a membrane called the drum. This passage is crooked, but being very flexible it can be straightened by pulling the external ear up and backward, so that any body within it can be readily seen. Having thus ascertained its position and its nature, if, of soft, will be most easily removed

attached by ligaments. The doctor says, that when the body was opened two days after the death of the bearer, the diamond was saluted, but he does not say how it effected the last moments of the heroic swallower. It is really astonishing when the human stomach, as well as that of the fabled catfish, will swallow. If, however, a child should have introduced in a fit of

under ends. These are trimmed with plumed stripes of muslin two inches wide, and with velvet ribbon an inch and half an inch in width. The belt is of muslin and velvet ribbon, and the bow at the back of it is of wide velvet ribbon.

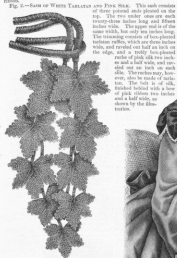


Fig. 1.—CROCHET CURTAIN BAND.



Fig. 1.—CROCHET CURTAIN BAND. A decorative band with a repeating pattern of small, pointed motifs.



Fig. 2.—ENDING OF SERRATE BRIDAL AND CROCHET.



Fig. 2.—ENDING OF SERRATE BRIDAL AND CROCHET.

Must not be cut, but laid over in a fold where required; with the third tape from the loops in the middle of each half round except the half round on the corners of the handkerchief. Having formed the tapes in this manner, sew them together where they come on and over one another without sticking the needle through the foundation.

The tapes which come on the edge of the handkerchief must be sewed down on it so as to show the stitches as little as possible. Again button-hole stitch the point lace tape to the foundation of the handkerchief with fine thread, then fill in the spaces in the figures with little wheels, and the other four stitches with the illustration, and finish the outer edge of the border with little loops, made by working loose button-hole stitches, and forming them with a second round of button-hole stitches. Lastly, separate the handkerchief from the foundation, and carefully cut away the surplus material around the inner edges of the points.



Fig. 1.—CROCHET OF BORDER FOR POINT LACE.



DRESS WITH BEAUTY-SHAPED NECK AND STUART FRISSE.

foundation of 18 stitches, join these in the round by means of 1 st., and crocheted as many rounds as (single crochets) as are required to make the cord the requisite length, then draw through it a heavy strand of lampwick as foundation. The loops of the branch are of graduated sizes; they are worked singly, and spaced at regular intervals on a crocheted double chain.

stitch foundation, which forms the stems. Each half consists of five parts, each of which is worked singly in st. from left to right (not as usual, from right to left), and which are then joined on the wrong side by means of st. The largest half of each branch is worked as follows: For the middle largest part make a foundation of 35 st., and passing over the last three stitches, work back on this from left to right 12 st. in st., and further, 12 st. on the other side of the foundation. This completes the first round crocheted on both sides of the foundation. 2d round.—Turn the work, crocheted 2 st., 3 st. on each st. of the former round, only at the end of the second round leave the last st. of the former round unworked; also in the 1st st. in the middle of the former round (under and of the last) crocheted 1 st., after that 1 ch.

In this manner work nine rounds more. The last of these must, however, reach only to the under end of the button-hole part, after which the thread is cut off and fastened. The other four parts are worked similarly, but for each of the two larger make only a foundation of twelve stitches, and crocheted altogether only nine rounds. For each of the two smallest parts make a foundation of ten stitches, and work only seven rounds. Having completed the five parts, crocheted them together on the wrong side in doing this begin on the under end of each part, and work always alternately 1 st. in the following edge stitch of one, and 1 st.



Fig. 1.—CROCHET OF BORDER FOR POINT LACE.

For working this embroidery, first draw the contour for the tapes on oil cloth or paper; then use the material for the handkerchief on the foundation in such a manner that the outer edge of the latter extends over the hollows of the inner pointed ones a fifth of an inch; the material also covers the foundation an eighth of an inch. Sew on the point lace tape, following the contour of the design, and according to the illustration. For this three each tapes are required, with two of these always form the five loops of the half round on the outer edge of the design and the joining point between every two half rounds, and, of course, always between the just worked and the second following half round. If each with one tape the loops of the first, third, fifth, and seventh half rounds together; in a similar manner, and with the other tapes, work the loops of the second, fourth, sixth, and eighth half rounds; and so on. In making the loops the tapes

must not be cut, but laid over in a fold where required; with the third tape from the loops in the middle of each half round except the half round on the corners of the handkerchief. Having formed the tapes in this manner, sew them together where they come on and over one another without sticking the needle through the foundation.



Fig. 1.—CROCHET OF BORDER FOR POINT LACE.

Dress with Boat-Shaped Neck and Stuart Fris.

This blue plush de sole dress is trimmed with black velvet and wide and narrow black lace. The wide sleeves are gathered up and trimmed with a bow of black velvet. The Stuart frisse which edges the neck is made of two straight stripes of muslin, one of which is three inches and a quarter, and the other two inches and a half wide. Both stripes are striped off toward each other, and striped on the straight side with edging half an inch wide, and placed on the other side. Both stripes are then sewed together in such a manner that the wide strip shall lie on the under side and extend half an inch beyond the edge of the narrow one. They are then finished with a muslin binding three-quarters of an inch wide.

Crochet Curtain Bands, Figs. 1 and 2.

Fig. 1.—This curtain band is worked with fine twisted cord.



Fig. 2.—CROCHET CURTAIN BAND.



Fig. 4.—ENDING OF SERRATE BRIDAL AND CROCHET.



Fig. 6.—ENDING OF SERRATE BRIDAL AND CROCHET.



Fig. 3.—ENDING OF SERRATE BRIDAL AND CROCHET.



Fig. 5.—ENDING OF SERRATE BRIDAL AND CROCHET.



Fig. 7.—ENDING OF SERRATE BRIDAL AND CROCHET.



Fig. 9.—ENDING OF SERRATE BRIDAL AND CROCHET.



Fig. 11.—ENDING OF SERRATE BRIDAL AND CROCHET.

BOHETTE FOR LONGERIE IN POINT LACE EMBROIDERY.

Original from the University of Michigan.

